

Walking with the ghosts

MIKE KENDRICK takes you on a tour of the hallowed halls of academia

PHOTOS BY MIKE OTTO AND SAM BROOKS



Take a walk around campus after dark. You're likely to find a quiet Quad, sparsely populated with night owl students, SafeWalk members, and campus security patrols. But if you look beyond the scattered bodies minding their own business, you'll find that the university is home to a number of imposing buildings, whose night-time shadows cast a new light on their perspectives in the moonlight.

Some of these buildings, like Athabasca and Pembina Halls, are nearly 100 years old. Others, like Biological

Sciences, are newer, yet still carry an unsettling sense of foreboding when in their presence. Seeing these stone giants close up in the foggy chill of the night, it's easy to feel just a little creeped out. After all, campus is reportedly the home of no fewer than six ghosts, not to mention countless stories that are likely to send a shiver down the spines of even the most skeptical academics. These buildings have a rich history, and, unlike the new construction projects cluttering the campus, have been around long enough to cast their names in the stuff of legend.





The building most haunted by myth on campus, Biological Sciences was completed in the late '60s, representing the efforts of five separate contractors supervised by Public Works. Stories are told of the bubbling animosity between the strained quintet—that tensions grew so high that they refused to work with one another, opting instead to each construct a wing according to their own plans. The result was the labyrinthine building we know today as BioSci, where the floors don't quite line up, classrooms are built behind closets, and some doors and stairwells don't lead anywhere at all.

Even in its infancy, BioSci was victim to damning critiques. On 4 December, 1969, the main floor was drenched in a torrent of water when one of the pipes in the elevators burst. Shoddy construction wasn't the only issue, either: history tells us that several complaints were raised over the building's overall safety. Fire extinguishers could only be found on the main floor; doors would automatically close, locking unwitting biology students in dull and windowless classrooms; cockroaches ran rampant throughout several floors.

But roaches were the least of the building's creature-related concerns. Rumour has it that some years ago, a large snake broke free of its human confines and made a break for

freedom into the relative safety of the building's walls. Supposedly, the serpentine fugitive still calls these crawlspaces home, surviving on the juicy meats of the innumerable bugs, rodents, and students who inevitably lose their way en route to Zoology class.

The legacy of the contractors' quagmires is evident in even the smallest details. Explorers are bound to discover showers with illogically placed electrical outlets, sinks without taps, taps without sinks, toilets without plungers, and plungers without fluniers, capdabblers, or smendlers. It's become an accepted habit to traverse multiple levels to get between rooms that are supposedly on the same floor as one another. Some classrooms weren't immediately discovered, let alone put to use when the building opened, as they were inexplicably buried behind storage closets.

A favorite tale of Orientation leaders is perhaps one of the most perplexing rumours surrounding the building. According to several sources, if you mark every window in the building from the inside and then view it from the outside, a handful of windows will remain unmarked. While the locations of these rooms remain a mystery to many, it's believed that they're enjoyed by BioSci's permanent residents, including the elusive serpent, as well as the pre-mortem spirit of Rod Fraser.



While BioSci may be bizarre in its own right, it's the antiques on campus that are home to some true hauntings. Legend has it that the University of Alberta houses no less than six ghosts across campus in some of its earliest buildings. Little is known about Corbett Hall's "Emily," or the unnamed spectre that resides in St Stephen's College. But former Graduate Students' Association president Alexis Pepin, in an interview for Ellen Schoeck's book *I Was There: A Century of Alumni Stories About the University of Alberta, 1906-2006*, gives this account of the PowerPlant's own spooky apparition:

"You can hear things fall off tables in the next room, but when you go to check, no one is there. And no one *could* be there because the rooms are locked," she says of the ghost that calls the GSA's quarters its home. "On the weekends when only a couple of us are here working, you can hear someone running from one room to another, but again, when you go to check, no one is actually there. And lights flick on in empty rooms. It's creepy."

Another playful poltergeist has been rumoured to inhabit the great chambers of Convocation Hall, in the old Arts Building. Late-night visitors to the building have heard the sounds of the great organ being played in the hall, even when there's nobody else in the building. Though sounding slightly skeptical himself, Convocation Hall audio technician Pat Strain shares a story about his colleague, Russ Baker:

"One night, Russ was up in the booth. We've got a closed-circuit video monitor up there so that we can see the performers on stage. He looked over at the monitor and could see the curtain kick, like somebody came up and gave it a quick boot. It was a little creepy because he was the only person in the building that night."

These aren't the only reported sightings of ghostly activities on campus. In fact, corporeal accounts of the university's spiritual inhabitants have been reported by many throughout the years. According to *I Was There*, Emma Read Newton, an acquaintance of former University President Henry Marshall Tory, is one of those residents of campus that simply can't bring herself to leave.

When the University first opened, Strathcona was experiencing a housing shortage that would surely be familiar to the denizens of today's campus. Tory dealt with this problem by having a series of homes constructed for professors along the northern ring of Saskatchewan Drive. Therefore, these ten homes were aptly dubbed the "Ring Houses," and numbered accordingly. From 1950–59, Newton lived in Ring House 1, which today

is home to the university's Museums and Collections Services. It's believed that she stills makes her presence felt by causing a ruckus in the house, slamming doors; and running up and down the stairs. As well, despite the house being a smoke-free environment, the distinct odour of cigarettes still lingers in the air from time to time, a remnant of Newton's residence in the house.

But perhaps the most notorious phantom on campus is Athabasca Hall's "boy with the blue lips." In 2001, former *Gateway* editor Dave Alexander was able to interview a source on the ghost, under the condition that her identity remain anonymous. In the story, she recounted her late husband John's experience with the boy. While doing maintenance work around the Hall on a late autumn afternoon, John heard the soft cries of a child from the bushes. Though his initial investigations warranted no results, when the crying became much louder, he looked down to discover what appeared to be a boy of about eight years old. From John's report, the child was wearing an older-style plaid shirt and wool pants. He was covered in dirt as if he had been digging through the mud, and he shivered and sobbed painfully. Although John tried to approach the boy, he quickly disappeared into the bushes towards the river valley.

Several of his co-workers claimed to have experienced a similar haunting, though they tended to downplay the matter, keeping it mostly hushed. However, the tale became well-known amongst the workers, who kept a shared history on the boy and his unfortunate demise. When Athabasca Hall was first being built around 1910, there was a camp for workers and their families near the river. The boy was a child of one of the workers, who had been playing in the river valley one day, against his parent's orders. The boy forgot his coat in the bushes, but, not wanting to reveal his defiance to mom and dad, waited until night fall to sneak out and track down his missing jacket. The boy apparently became lost and disoriented in the heavy night fog and froze to death in the chill of the night's sub-zero temperatures.

When his parents discovered him missing the next morning, a search party was formed, and the boy's body was finally discovered. The boy's father gave him a hasty burial before disappearing with his wife, apparently fleeing in sorrow. Despite search efforts by Strathcona RCMP, neither the body nor the parents were ever found. Shortly thereafter, about a year since the boy's death, many workers around Athabasca Hall began to report tales of their run-ins with the ghostly child, sobbing and timid and blue-lipped from the frozen cold.

Whether you're a skeptic or a true believer, the university grounds are home to an endlessly rich and fascinating history. Some stories can't be found in any textbook and are only passed down as folklore, as true ghost stories are. Take a closer look at the buildings around you on your next walk about campus—if you're truly gutsy, try it after dark. Such an experience can shed a whole new light on the leviathans that have stood watch over the past century.

Watch for more mad science on Thursday, when we'll be bringing tales of human lab rats.





Zombies Calling puts university twist on the undead

bookpreview

Zombies Calling

Available 15 November

Written and illustrated by Faith Erin Hicks

Published by Slave Labour Graphics

TYSON DURST

Arts & Entertainment Staff

Zombies may be sighted roaming the streets this Halloween, but come November, comic shops will still find some undead corpses lurching among their shelves in *Zombies Calling*, a new graphic novel by Canadian comic creator Faith Erin Hicks.

Zombies Calling will be made available through Slave Labor Graphics, a longtime independent publisher that has garnered a reputation for offbeat material that appeals to audiences beyond the stereotypical "Comic Book Guy" made famous on *The Simpsons*. Such stereotypes often

presented a deterrent to reading comics for the 28-year-old artist when she was growing up in Ontario.

"I actually didn't read a lot of comics when I was a kid, and it was exactly for that reason: because I was terrified of comic book stores," explains Hicks, who now resides in Halifax.

Thankfully, she managed to get over her fears and is now putting out her first graphic novel. Set at an unnamed Canadian university, *Zombies Calling* features a 20-something main character named Joss, who, along with her roommates, finds herself facing a zombie outbreak that has nothing to do with students shuffling to early-morning classes.

Along with the brain-eating chaos and references to "The Rules" of any generic zombie rampage, Joss also finds time to lament the burden of her student loan debt and pending exam crunches. For the reader, *Zombies Calling* is a fun, light-hearted read that's easily accessible, and the characters will certainly have a special appeal for students picking up

the book.

"I did the postsecondary thing, and I did university, and then I went to Sheridan College to do a degree in animation, and I have a friend who graduated ten years before me at Sheridan—I graduated in 2004, and he graduated in 1994.

"When he went to Sheridan, he was paying \$1000 a year for his tuition; I paid \$7000 a year. So, in ten years, the tuition went up 700 per cent. And he graduated when animation was at its height, so he went and worked for Dreamworks; I work on crappy Flash animation and barely get by," Hicks laughs.

While *Zombies Calling* is the first print graphic novel for Hicks, she cites the Internet as a useful training ground for developing her artistic skills.

"I've done a ton of online comics. I kind of taught myself how to draw doing online comics. I did one called *Demonology 101*, which started out as a kind of *Buffy The Vampire Slayer* ripoff."

Some slayer-versed readers may

wonder if the name "Joss" in *Zombie Calling* refers to *Buffy* creator Joss Whedon; it's purely coincidental according to the author.

"Honestly, it really wasn't meant to be [a reference to Whedon]. It's short for Jocelyn. If people want to think that though, that's fine. If I had his home address, I'd send him a few copies," Hicks jokes.

The main trio that the story centers around will instantly strike readers as people they'd recognize around campus, but Hicks says that none of the characters are based on anyone in particular in her life.

"I don't tend to base characters off of people that I know—maybe little bits here and there, but I'm always worried that I'll offend them if I do. But Bill Watterson who did *Calvin and Hobbes* once said that every character you create is half of you."

Zombies Calling draws much of its inspiration from the worlds of fiction and nearly every silly action cliché. Whether

it's found in movies, TV, or comics, expect it to be rearranged in satirical fashion with a solid zombie-kick to the decomposing head.

"I was watching the remake of the *Bionic Woman*, and it was just terrible," Hicks recalls. "She's an ordinary bartender and has no indication of any kind of martial arts training, and then all of a sudden, she's got these bionic limbs, and then she's beating the crap out of Starbuck from *Battlestar Galactica*, and I'm just like, 'This woman is a bartender.'"

"That was kind of where *Zombies Calling* came from: this ridiculous cliché, like Michael Bay movies like *The Rock*, where Nicholas Cage is supposed to be this nerdy scientist, and then all of a sudden, he's jumping into a Lamborghini and speeding through the streets," she continues. "I mean, how did he learn how to drive a car like that? So, it was meant to be a parody of that kind of thing. It's a ridiculous comic, and I really loved making it."

Almost, Maine almost perfection

theatrereview

Almost, Maine

Runs until 4 November

Written by John Cariani

Directed by Coralie Cairns and John Hudson

Starring John Hudson, Coralie Cairns, Jeff Jaslan, and Sharla Matkin

MARIA KOTOVYCH

Arts & Entertainment Staff

Many couples have unique "how we met" stories; however, most of them don't involve someone getting smacked in the face with an ironing board. Similarly, few people meet their soulmate by camping out in a stranger's backyard, yet two couples in Shadow Theatre's charming play *Almost, Maine* meet in these unusual ways.

Performed as a series of loosely interconnected vignettes, *Almost, Maine* depicts nine love-related encounters, all of which take place at the same moment on a Friday night in the small titular community. Each of the four actors plays a different

character in each scene, showing the different ways in which each person or couple experiences love. In some cases, a new relationship begins; for others, an opportunity for romance is lost. More still attempt to rekindle old flames, while some try to walk away from a relationship. Then, just as the northern lights brighten up the sky, the characters suddenly realize something—they experience what *Almost, Maine* refers to as an "aurora moment" about the relationship in question—and then the scene ends.

The play avoids taking a philosophical or overly reflective tone, opting instead for a light-hearted and humorous approach. Depending on what you want from a play about love, you'll either be delighted or disappointed. If you want a good laugh, then this play is for you; with a funny script and likeable characters, the play is sweet without being sappy and cute without triggering a gag reflex.

On the other hand, if you want to see something a bit deeper and thought-provoking, then you'll likely be disappointed by this particular script—although you may still enjoy

the performance itself.

Furthermore, the lighting effects and the set design create an atmosphere that is instantly recognizable to anyone who's lived on the Prairies—cold winter nights in a vast land, complete with northern lights.

The four actors handle their roles very well, bringing huge bundles of energy and enthusiasm into the characters. Their facial expressions, eye movements, and comic timing are absolutely spot-on as the actors remain upbeat and strong throughout the show, coming off as loveable and charming.

In tackling the theme of love, *Almost, Maine* takes a unique approach in portraying clichés—many familiar sayings like "falling in love" are incorporated in a literal sense.

However, despite the unique premise of such an approach, the result is mixed. The interpretation of these clichés is too obvious and shallow. The characters fall, and that's it; there's no afterthought, no further insight or commentary about that cliché. Considering how well the play handles the scene where a character tries to literally return her love



to her boyfriend of eleven years, one knows that playwright John Cariani could have explored the concept of "falling in love" a bit more thoroughly.

As with the shallow take on the love clichés, the play doesn't really delve beneath the surface of some of the characters. In particular, some of the female characters are underwritten, and Cariani misses several good opportunities to delve into

some important topics. One woman mentions that her boyfriend doesn't like her to be gone longer than she'd promised, but oddly enough, the script offers no follow-up to that remark.

Overall, *Almost, Maine* is a delightful and charming play that, despite a few shortcomings, will make audience members laugh and see the warmth in a cold winter night.

Caribou's Manitoba moniker up in flames

The musician and math PhD may have switched names, but his music is attracting more friends than ever

musicpreview

Caribou

With the Born Ruffians
Friday, 2 November at 8pm
Starlite Room

KRISTINA DE GUZMAN
Arts & Entertainment Staff

With albums *Up in Flames*, *The Milk of Human Kindness*, and current release *Andorra*, Caribou—the stage name of songwriter Dan Snaith—has proven that his layered music is far from simple. With a PhD in mathematics, a close call in a legal battle a few years ago, and a seemingly overcritical view about his own vocal abilities, Snaith isn't such a simple character himself.

Impressively juggling the *Up in Flames* tour and writing a thesis, Snaith received his doctorate several years ago, and while math and creativity may not seem synonymous, for Snaith, their connection was a discovery made while attending university.

"[Math] changes so much from what people have experienced with it in high school [at the] research level. It's almost a completely different subject," Snaith says. "It's something very difficult to explain because you have to get through all that ground work before you can get through to the interesting stuff."

However, Snaith isn't about to argue the mathematicians-are-geeks stereotype. To him, being geeky isn't necessarily a bad thing.

"[Mathematicians] definitely are geeks, but I think the best thing about them is that they're so interested and obsessive about mathematics and lots and lots of other things," he explains.

"To me, geekiness just means being

really interested in a very specific thing that you love doing, or that maybe is very abstract."

Ironically enough, one of the most abstract things an independent Canadian musician could have occurred happened to Snaith in 2004.

Before Snaith was Caribou, he went by the moniker of Manitoba. In 2004, however, an American musician-turned-DJ named Richard "Handsome Dick" Manitoba—who had been using the name since the '70s but who actually stopped playing music long ago—threatened Snaith with a lawsuit.

Snaith didn't have the money to argue Handsome Dick and his lawyer's accusations in court and wasn't willing to waste his time over such trivial matters, so he agreed to a name change.

He never heard from Handsome Dick again, but discovered just how small the world can be when he learned that the guy was friends with someone he knew.

"[The] sound engineer on this tour, Teresa, lived directly upstairs from [Handsome Dick]'s bar," Snaith reveals. "She said she's known him for a long time and is friends with him—but he's also an asshole."

Even with a few jerks lurking in his past, Snaith's got a few musical friends of his own, including Jeremy Greenspan from Junior Boys. Greenspan helped create "She's the One" for *Andorra* during a three-day stay in Snaith's home.

"We worked on ["She's the One"] to the point where it's almost impossible for us to pick out [our contributions]," Snaith admits. "Jeremy wrote the lyrics. Everything else, we worked on together, like we'd be sitting down beside one another



at a piano sorting out different parts and stuff like that."

Unlike his other records, Snaith has injected more melodies into his compositions on *Andorra*, especially vocals. Having referred to his singing as being "shitty" in the past, one has to wonder if anyone has ever told Snaith otherwise.

"People listen to the record so, they

must not dislike them too much," Snaith hesitates. "I'm just not a singer."

For someone who has accomplished and experienced what few people have, Snaith remains unfazed. Like the math equations he's had to work with over the years, Snaith is able to keep his frame of mind balanced—no matter how complicated life gets.

Dan uses strong ensemble to show love in real life

theatrereview

Dan in Real Life

Now Playing
Directed by Peter Hedges
Starring Steve Carell, Juliette Binoche, Dane Cook

ELIZABETH VAIL
Arts & Entertainment Staff

Movies, particularly romances, rarely rely on realism. Moviegoers head to the theatre to escape from the petty angers and frustrations of their real relationships into worlds where beautiful, fairy-tale people discover everlasting happiness after the end credits.

Dan in Real Life, a film directed by Peter Hedges (*Pieces of April*), attempts to challenge those long-held notions that reality and romance can't exist at the same time. His success is evident, as *Dan in Real Life* is not only the most realistic romantic-comedy you'll probably ever see but one of the most enjoyable as well.

The titular Dan is played by Steve Carell with his particular blend of humane, hungry-eyed comedy that's so rare these days because it requires genuine, realistic acting to pull it off. The movie begins as advice-columnist Dan packs himself and his three motherless daughters off to a boisterous family reunion in Rhode Island. There, he meets the lush, receptive Marie (Juliette Binoche) at a book

store, falls in love with her over coffee and muffins, and returns home to the nasty surprise that she's the new girlfriend of his brother Mitch (Dane Cook).

The movie's humour, as warm, painful, and real as a bruise, springs from the fact that Dan possesses two romantic-comedy rarities: a large, loud, loving, and completely functional family, and a realistic sense of morals. His affection and respect for his brother prevent him from intentionally engaging in a gimmicky battle-of-the-boyfriends for Marie's hand, so the comedy comes from his noble-but-doomed attempts to repress his burgeoning feelings in the midst of his family's joyous holiday.

Juliette Binoche glows as Marie, a marvellously written character who is more than a passive love object for Dan to pine over. The movie quickly establishes that Dan's feelings for her are more than reciprocated, but neither is willing to endanger their family's trust by doing so openly.

The comedy is only heightened by the fact that Dan and Marie's longings, jealousies, and quarrels with each other are, for the most part, completely silent. Their romantic back-and-forth is expressed with their eyes, facial expressions, and body language.

A plot based this heavily on family ties owes a large part of its success to the superb supporting



cast. Dan's family is a large one, comprised of numerous siblings, nieces, and nephews, all overseen by the reliable acting skills of Diane Wiest and John Mahoney as the matriarch and patriarch of this supportive clan. Dane Cook's presence in the movie, far from inciting one-of-these-actors-is-not-like-the-others comparisons, manages to contribute as well.

He tones down his usual thuggish delivery to play Mitch with a careless/jovial balance that effectively explains both Marie's first attraction to him and her gradual distance

from him in favour of Dan. And Steve Carell, as most people know from watching *The Office*, is fully capable of portraying petty, frustrated, saddened, and well-meaning characters to great sympathetic effect.

Dan in Real Life isn't a movie that offers mere escapism from the problems of everyday life and family. Far from it, actually—it's comfort doesn't come from showing stories of fantastical, star-crossed lovers achieving their destiny but from its insistence that true love can occur between the most ordinary of people in the magic of the everyday.

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Bowie's first single, "the Laughing Gnome," is terrible. Like, really, *really* bad.

If only someone had told him during an interview. Someone like you.

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**Tuesday, 30 October, 2007 at 5pm in the Glass Room,
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TENTATIVE AGENDA:

Introductory remarks • Approval of 2006-2007 GSJS Audit
(Allen & Associates) • Announcements • Refreshments

All members (i.e., those with five or more Gateway contributions in the 365 days prior to 30 October and who have registered for membership with a Gateway editor) are asked to attend. If you have made five or more contributions to the Gateway in the 365 days prior to 30 October and would like to become a member, please contact the Editor-in-Chief at eic@gateway.ualberta.ca. This meeting is also open to the public.

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albumreview

The Acorn

Glory Hope Mountain
Paper Bag Records

KATHLEEN BELL
Arts & Entertainment Staff

Lovely.

Just imagine, if you will, what it would have been like for “Lovely” to have been the whole review. “Lovely” next to 249 words’ worth of blank space. It would have caught your attention, for one, and it might even have inspired immediate runs to record stores, just so you, along with all your friends, could hold in your

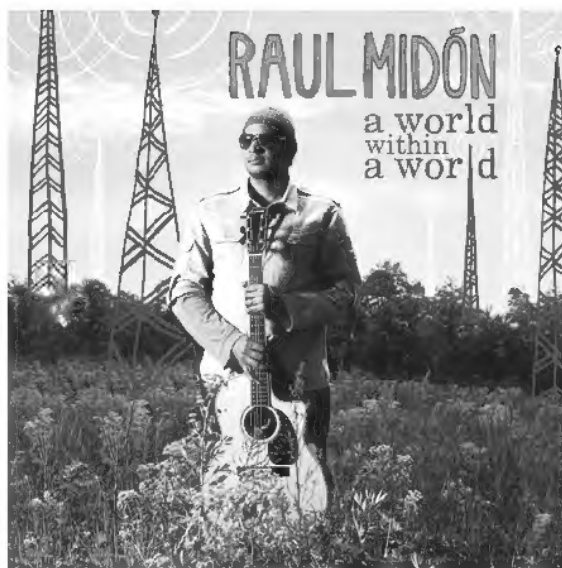
hands the very definition of lovely.

But *Glory Hope Mountain* evokes so many other layers than this solitary moniker allows, travelling as far as Honduras for its inspiration, both in subject matter and in musical inspiration.

The album describes the life of Gloria Esperanza Montoya—the mother of

Rolf Klausener, main songwriter and vocalist for the band. Having immigrated from Honduras to Montreal, Montoya’s life is a spirited adventure, and Klausener delicately makes his way through the dangers and difficulties of his mom’s life (and there are many), while briskly keeping pace with her joys.

Complementing the journey are sweetly picked guitars, softly gliding strings, crisp marimbas, and organic rhythms. The percussion is gently influenced by Garifuna drumming—a genre native to Honduras. And while at times The Acorn seem to be hitting, slapping, and shaking anything they can find, its fluttering beats keep *Glory Hope Mountain* moving along lightly and swiftly, creating an album any mother would be proud of.



albumreview

Raul Midón

A World Within A World
Toshiba EMI

JEFFREY KLASSEN
Arts & Entertainment Writer

Raul Midón’s album *A World Within a World* is difficult to place: Midón lives in a world where hip hop beats meet acoustic instruments and where jazz solos meet with clarity of sound production typical to most pop albums.

Midón lives in a world where everyone can all just get along. His album paints a beautiful and socially conscious ideal, but most of the time it comes across so sweet it makes your teeth hurt.

A New York-based musician and native of New Mexico, Midón started out as a back up singer for an

array of big names such as Shakira and Christina Aguilera. He has recorded two prior albums, with one featuring a guest performance by Stevie Wonder. Raul’s similarities to Wonder go beyond musical style, too, as Midón has been blind since birth.

A World Within a World doesn’t burn with the same intensity of Stevie’s soulful tunes, however. Midón’s music presents an almost painful optimism. In the first track, “Pick Somebody Up,” he croons about the soothing quality of song, but the track features a short rap which is

embarrassingly bad. “Why do you do it / Some people ask me,” he raps in a gentle voice, “Why are you doing this thing? / How come you play music for people?” He goes on to explain his motivation as a musician: to put smiles on people’s faces. Why not just listen to Raffi?

The album looks inward with “Song for Sandra,” which explores the grief of losing a mother. The song features a mellifluous clarinet solo, but unfortunately, the lyrics lack any sense of poetry: the relentless sweetness of Midón’s voice evokes an overblown, Broadway-style ballad, and any hope for emotional depth is lost.

As a whole, this album lacks the subjective intellect of a true work of art. “Peace on Earth” is a great wish to have if you’re writing a Christmas album or competing in a beauty pageant, but *A World Within A World* deprives the listener of any sour or savoury morsels that could somehow counteract the nausea of sweetness.



albumreview

Castanets

In The Vines
Asthmatic Kitty Records

MARIA KOTOVYCH
Arts & Entertainment Staff

Have you ever seen an album or song title and wondered what the hell the artist was thinking when picking that name? The second-last song on Castanets’ newest album is called “Sounded Like a Train, Wasn’t a Train,” and to paraphrase that, “Sounded like a Trainwreck, Was a Trainwreck” would have been a more suitable title for the entire album because that’s exactly how *In The Vines* sounds.

The Castanets’ label claims that their

“template may be country music, but the collective energy conjures up elements of noise, free jazz, black metal, and electronic abstractions.” This description is partially accurate: at the end of “Rain Will Come,” an odd sound effect is added, conjuring up a sound like the scratchy tone you hear when you accidentally dial someone’s fax number.

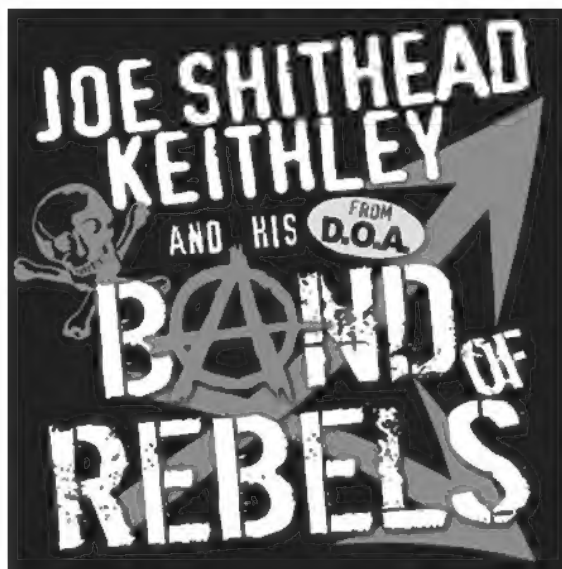
Also, “The Fields Crack” contains some background sounds that sound like whales communicating. Then,

for some strange reason, “Sounded Like a Train, Wasn’t a Train” begins and ends with the sound of rushing water. Taken together, these noises and abstractions are more bizarre and unjustified than they are artistic.

Raymond Raposa’s nasally voice is very hard to listen to, particularly because all the songs keep a dreadfully slow pace. “Three Months Paid” is so slow that it might induce sleep, except that the listener is probably too busy trying to figure out the odd “who, whoo” background noises.

The voice in “Westbound, Blue” is particularly whiny, but that’s nothing compared to some of the lyrics: “Annie, you have my heart / but the city has my flesh.”

The dream-like atmospheric sound of *In The Vines* is too strange and slow-moving to bother giving it more than one listen.



albumreview

Joe “Shithead” Keithley

Band of Rebels
Sudden Death Records

DAVID JOHNSTON
Arts & Entertainment Writer

Right from the sax solo in opening number “Rebel Kind,” it’s obvious that *Band of Rebels* isn’t going to be your usual cup of punk tea. Joe “Shithead” Keithley, the group’s frontman, was originally from the legendary punk group DOA and has kindly opted to provide 14 tracks here that illustrate why he shouldn’t have left.

Keithley has one of those punk-metal voices that sounds like it was acquired by running his vocal cords through a cheese grater. The eclectic

band is actually the most interesting thing about the album: their hook is that the music of *Band of Rebels* is highly uptempo and peppy; most of the tracks wouldn’t be out of place on a cheesy ’70s game show. When Keithley announces that it’s “Armageddon Time,” they could be announcing the name of the Lightning Bonus Round. Combined with his aforementioned gutturals, the overall effect is disconcerting to say the least. It’s like listening to a

muppet version of Ozzy Osborne.

The band experiments with slight style variations, but everything Keithley sings ends up sounding the same, so they shouldn’t have bothered. None of the tracks are particularly memorable; though, there are a few minor highlights (“People Power,” a swelling folk number) and a lot of lowlights, like “Men For All Ages,” where Shithead warbles on about how awesome *Star Trek* was, even though he doesn’t really have any argument other than “wasn’t *Star Trek* awesome?”

Ultimately, *Band of Rebels* provides a toe-tappingly good time, though you might find yourself needing to take a cold shower afterwards to get the shudder off. Neither are standard audience reactions to punk rock. Here’s hoping Keithley decides to move on from this group too: then we can see what this band of rebels sounds like without a cheese grater singing lead.

Acorn frontman doesn't fall far from the tree

musicpreview

The Acorn

With Elliott Brood and The Sun
Parlour Players
Tuesday, 30 October at 8pm
Starlite Room

KATHLEEN BELL
Arts & Entertainment Writer

To dedicate the time we have now to uncovering moments of someone else's life that have long since past isn't something many of us ever aspire to do. However, Rolf Klausener, songwriter and vocalist for Ottawa's The Acorn, was struck with the kind of motivation most of us hope never to have.

"My father died when I was about 15, and it was a really huge regret that I never got to know a lot of his secrets," Klausener says. "I didn't really want to let that happen with my mom."

The band's latest release, *Glory Hope Mountain*, is Klausener's attempt to evade that fear. The album is a musical manuscript that navigates the course of his mother Glory's life—a life that began in Honduras and made its way to Montreal, replete with dark moments and filled with more than enough triumph to turn the album from a simple biography into a celebration.

"I really wanted to reflect the joy, the

celebration of her life in the songs, and I didn't want them to just harp on all the dark elements because it's too easy," Klausener notes. "Especially for me. The way I write, I've always had trouble writing happy songs, and I wanted to write some of the most jubilant and uplifting stuff that I've ever written."

To arrive at a mental place where composing such songs would be possible required a lot of work. The initial idea turned into hours of interview sessions, in which Klausener would set up a couple of mics in his home and have his mom come over to recount her story, beginning with her earliest memories.

"You don't get a lot of opportunity to just sit down and talk to your parent as a person," Klausener says. "A lot of times, it's them complaining about you being too messy or not paying your car insurance or whatever. It was really nice to just be like, 'Alright, I'm Rolf and you're Glory—now tell me about your life.'"

The egalitarianism with which Klausener approached these mother-son interviews is echoed in the album, where the songwriter surrounds his subject matter in waves of experimental folk full of rhythmic drumming, twinkling guitar, and delicate vocals. And while for some, the proposition of having their entire existence compiled into twelve tracks might leave them feeling exposed, Glory was unfazed.



Her reaction was shaped by two factors: her unquestioning support for her son's many endeavours and her own obliviousness.

"My mom grew up in a completely different world than you or I did, and her upbringing was pretty scattered," Klausener explains. "She had to defend herself from a very young age, so stuff like recording albums and putting in grant proposals to provincial funding bodies—stuff like that is so archaic, it makes absolutely no sense in her

practical mind. Her initial reaction was just like, 'Okay.' I might as well have been telling her I was going to have lasagna for dinner."

While the focus of *Glory Hope Mountain* centred around another, Klausener found himself walking away from the whole experience not only with a few new songs but also with a couple of life lessons.

"I realized that ideas sometimes have a life of their own," Klausener admits. "If you give birth to an idea, you have to

let go of it and let it take on its own shape and form. That's the fear and the joy of something like this, and that's one of the things that I really enjoyed learning.

"I was reminded that there are no rules. There's no rule to writing, to art, to anything really. And that's the most joyful thing in the world—just letting go of preconceived ideas and thinking that anything has to be any one way. It doesn't. Nothing has to be in any kind of way. There aren't any rules."

Citadel's *Vimy* could use some braver soldiers

The WWI-era recollection shines flawlessly in every category except acting

theatreview

Vimy

Runs until 11 November
Directed by James MacDonald
Starring Mat Busby, Sheldon Elter,
Phil Fulton, Voncent Hoss-Desmarais,
Billy MacLellan, and Daniela Vlskalic
Citadel Theatre

BRYAN SAUNDERS
Arts & Entertainment Staff

It took Edmontonian playwright Vern Thiessen nearly four years to prepare the script for *Vimy*. He researched, wrote, and edited the script himself, and all of this hard work has made the recent world premiere of *Vimy* at the Citadel a dramatic triumph.

Vimy, a play that examines the World War I battle of Vimy Ridge, is a superbly crafted masterpiece: in bringing to life just a small part of the war, Thiessen allows his audience to better understand the whole of it. Basing many characters in *Vimy* on real people who fought in the war, Thiessen successfully explores what defines Canadians as a nation.

But a powerful script alone doesn't assure a production's success: all the other elements of theatre—direction, design, and acting—must come together as well.

The first of these, direction, is nearly flawless. Director James MacDonald—also the Citadel's associate artistic director—is as dedicated to faithfully recounting the Battle of Vimy Ridge as Thiessen is. Furthermore, his desire to push the envelope is clearly evident through the directorial choices seen on stage—notably some very inventive and visually exciting blocking.

Vimy is being shown in the Citadel's distinctive MacLab Theatre, a venue with a stage layout unlike most theatres in Edmonton. However, co-designers Bretta Gerecke and Narda McCarroll masterfully use the unique space to their advantage in their design for *Vimy*. As a result, the audience is mentally pulled into every scene. The sound design by Dave Clarke adds even further to this feeling of being consumed by *Vimy*.

The acting plays a huge role in drawing the audience into the narrative fabric, although it isn't completely consistent. Phil Fulton, playing the daydreaming prairie infantryman Sid,

makes his Citadel debut with *Vimy* and delivers a remarkably true-to-life performance in the process.

Fulton is superb in his role of a WWI-era soldier while on stage and lends an unbelievable air of authenticity to his character in doing so.

Two others go beyond the call of duty. The first is Vincent Hoss-Desmarais as francophone infantryman Jean-Paul, and the second is Shelton Elter, who plays Blood Indian infantryman Mike. Both of them grapple with the question of what constitutes bravery, and both commit themselves to these roles fearlessly.

On the other end, Mat Busby, filling the shoes of Ontario infantryman Will, seems afraid of dedicating himself to his role, ready to desert the stage at any moment. Near the end of the play, he has a line regarding loneliness which could have been the most powerful line in *Vimy*, and he completely glibly it. Busby swallows it when delivering instead of screaming it loudly, clearly, and with commitment.

While Daniela Vlskalic is focused in her role, she's unfortunately inconsistent in how she plays Nova Scotian



KRYSTINA SULATYCKI

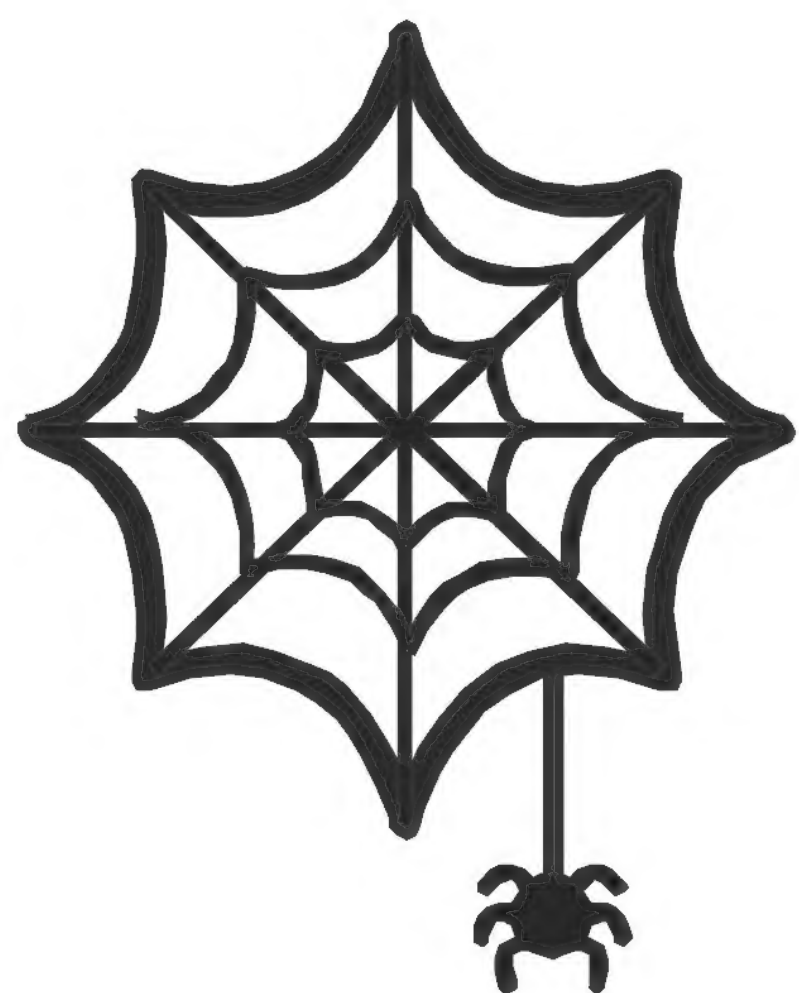
ON YOUR FEET, SOLDIERS *Vimy*'s cast could use a little more basic training.

nurse Clare. Sometimes Daniela slips out of her accent or seemingly becomes another character entirely.

Finally, we come to Billy MacLellan, who makes his Citadel debut playing the role of Nova Scotian soldier and engineer Laurie. While adequate, MacLellan's performance isn't likely to garner any medals of honour—he doesn't add anything to the

character that Thiessen created on paper.

Fortunately, Thiessen created such powerful characters in *Vimy* that such small acting disappointments are easily brushed aside. Thiessen's *Vimy* is a psychologically engaging rollercoaster of a play. For any history or war buffs, or anyone who enjoys phenomenal playwriting, *Vimy* is definitely a must see.



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PETE YEE

UNTOUCHABLES The Bears, including Justin Vanloo (34) and CG Morrison (10) shared the ball, but not with the other team, in Thursday night's 21-point victory over the the Waterloo Warriors.

Parker and Steele lead Bears to GBI sweep

Hard-working fifth-year guards lead points—and team—on way to three straight preseason tournament victories in Main Gym

BEN CARTER
ROBIN COLLUM
Sports Staff

The Bears basketball team, following an impressive sweep in this weekend's Golden Bears Invitational (GBI), would be justified in being a little bit more excited about the upcoming CIS season.

The squad dominated this weekend's tournament convincingly, defeating the University of Waterloo 89–68, York University 93–72, and the University of Ottawa by a whopping 31 points, 88–57.

The weekend triumph followed up another successful preseason tournament last week in Victoria against more of last season's top teams.

"Those guys showed me out there that they're capable of competing with anyone in the country, and tonight they carried that over," said head coach Don Horwood following Saturday night's victory over Ottawa. The Bears are 5–1 in the preseason, and have put up a number of impressive showings.

Bears point guard Alex Steele, who has had several standout games so far and was a GBI All-Star, was quietly encouraged by his team's performance. He was reluctant to make a prediction on what the weekend will do to Alberta's national ranking or others, expectations for them.

"If we do get ranked, it will be a good thing, and we'll be happy about it, but we know it's just a number—it doesn't get you to nationals," he said.

"I expected us to win, I expected us to play well, but I did not expect to be MVP."

ANDREW PARKER
BEARS GUARD

If they do want to get to the CIS Championships, the Bears will have to elicit dominant performances like they got this weekend from all of their key players, including Steele and tournament MVP Andrew Parker.

The latter's athleticism and skill set was on full display this weekend: he averaged 19.7 points per game, including his performance versus Waterloo on Thursday night, in which he racked up 29 points and made seven of his eight three-point attempts. Parker was an energetic force all weekend, encouraging teammates and remaining animated on the court, and it's a role he feels comfortable with.

"I can see myself as kind of a motivator. I just want guys to be excited to play ball," he said. "I

expected us to win, I expected us to play well, but I did not expect to be MVP."

Perhaps less surprised was his coach. Horwood sees Parker's emergence as a power on the court as the culmination of several years of dedication and practice.

"I know how hard he's worked for this. The past three years, no one has put in [more] amount of time working on his game as Andrew Parker."

DON HORWOOD
BEARS HEAD COACH

"I know how hard he's worked for this. The past three years, no one has put in [more] amount of time working on his game as Andrew Parker," he said. "He's flat-out worked for everything he's got, and as a coach, you love to see a guy get rewarded for hard work."

In addition to his shooting accuracy, Parker was able to stay out of the foul trouble that has plagued him. He only got one personal foul in Saturday night's game.

"We have been on him in practice pretty hard

about reaching fouls, and he's learned that lesson and stopped reaching all the time, and consequently, he can stay in games," Horwood said.

As for the opposition, Waterloo, York, and Ottawa were all 1–2 this weekend. With Parker and Steele on the tournament's all-star team were Ottawa's Dax Dessureault, York's Tut Ruach, and Waterloo's Cam McIntyre.

Waterloo pulled off probably the biggest upset of the weekend, defeating Ottawa 99–92 on Friday night. Waterloo assistant coach Curtis Dauber was greatly encouraged by his team's victory over Ottawa, who is expected to be one of the top teams in CIS this year.

"We've been struggling, trying to find ourselves and get on the same page, and what we did tonight was a huge step for us," he said. "We're young and really inexperienced, but they showed me something tonight."

Waterloo weren't the only team looking forward to the regular season during the weekend. The Bears begin theirs on the road next week against Thompson Rivers University, and Horwood is understandably excited about his team's chances.

"As I said to the guys after last week, our expectations are way higher now. We're not letting up on these guys," he said. "There's no reason now to have anything other than the highest expectations."

Bears alum kickin' in Cottbus

A rookie with U of A soccer last year, Eddy Sidra is now starting games, making friends, and dancing up a storm with a German club's youth squad

ROBIN COLLUM
Sports Editor

Trying out for a new team is a nerve-racking experience: hoping you don't make any small errors, anxious about the other guys after your position, keeping your fingers crossed that you're have just what the coaches are looking for. And if you're alone in a foreign land, unable to understand what those coaches are even saying, it's even more stressful.

Former U of A soccer player Eddy Sidra found this all out this summer when he tried out for FC Energie Cottbus's under-19 squad in Germany.

"Even going in for a new team in Canada, everyone looks at you because you're trying to take their spot, but going over there was even worse," he says. "You walk on the field for the first training session, jet-lagged and everything, nervous out of your mind, and you see a whole bunch of guys whispering to themselves in a language you don't understand, and you can just tell they don't like you."

Whatever it was Energie's coaches wanted to see, they found it in Sidra, and he now lives and plays in Cottbus, a small town near the eastern border of Germany.

The right back and midfielder, who was a rookie on last year's national championship-winning Alberta team, joined Energie's roster this summer after a string of go-sees and tryouts both in Canada and in Germany.

"It kinda just happened all at once," he explains. Sidra and a few of his teammates visited a Vancouver scout last winter, who was impressed enough with Sidra's play to recommend him to Energie Cottbus for a tryout in July.

"I just jumped at the chance," Sidra says. "You don't get a lot of chances like that, and this is something I've dreamed of since I was a little kid."

Dream or no, his first weeks in Germany were hard. Sidra had to deal with hostility from his future teammates and a daunting language barrier.

"After they saw that I fit well with them, they started to take a liking to me, but it took a couple of weeks," he says. "They didn't really like me that well at first."

Now Sidra's close with his teammates, and he says he no longer feels unwelcome. The language issue, however, has been a slower wall to fall. None of his coaches speak English, and most of his teammates have only a rough knowledge of the language.

"The coaches don't speak a word of English, so I had to learn really quickly."

EDDY SIDRA
FORMER BEARS MIDFIELDER

"The coaches don't speak a word of English, so I had to learn really quickly. Most of the time, I just have to watch the drill and just not go first, but now I can just pick out the key words and make it through on my own," he says. "Now I know a little bit of German, so I can have conversations in broken German and broken English."

Sidra says being from Canada has given him an advantage.

"I think they like me even more just because I'm Canadian, because I'm so different," he says. "They get me to translate songs they can't understand, really random stuff. They're really cool guys."

Music has actually proved an important bonding tool for Sidra and his teammates.

"That's how they talk to me a lot of the time. They'll get phrases from hit songs, and they'll translate it at home and then come talk to me. They started calling me DJ Eddy because I'll play them all the new music," he explains. "One time, I turned it off when the coach came in, and this was right after Rihanna's song 'Please Don't Stop The Music' came out, and one of the guys said, 'Eddy, Eddy, please don't stop the

music!' So I had to say 'Sorry, sorry, I'll put it back on.' That was a guy who barely spoke a word of English.

"And at one of our training camps, they were listening to my iPod and found my Punjabi music—I have a lot of Punjabi friends, and they had taught me how to dance a few summers ago, and the music's pretty good—so I showed them how to dance, and it's tradition now," he continues. "Everytime we win, they get in a big circle and shout 'Oi, oi, oi,' and I'll be in the middle dancing. That's when I knew they liked me."

Not everyone has been as accepting of Sidra's differences in Germany, unfortunately, and Sidra recounts some chilling incidents of racism: Sidra, who was born in Sudan, is of Arabic descent and therefore a visible target for those Germans who feel threatened by minorities.

"Mostly everyone's nice, except for the neo-Nazis. They're the ones who give you grief. In three months there, I've only had about five real encounters with them," Sidra says calmly. "The first time was most rattling because I've never encountered anything like that. I was at the market, outside, and there were two guys driving around in their SUV, two skinheads, and they were shouting at me. I didn't understand what they're saying, but they're screaming at me, and then they [mimed a gunshot]. And if you're on the street jaywalking, they speed up their car."

"Besides that everyone else is nice."

Those negative moments are only a small part of Sidra's experience, however, and he's already looking forward to more years playing in Germany. According to him, though, it's not just his game that's grown in the past few months. The most valuable part of his experience, he says, is fending for himself on another continent and facing the challenges alone.

"My favourite thing is just to have everything on my own, being on my own, and knowing I'm doing it all on my own—learning the language, pursuing my dream."



SUPPLIED

BLAME IT ON THE TEUTONS Eddy Sidra (right) is already getting hints from his German coaches that they'd like him on the Under-23 team next season.



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SPORTS SHORTS

By Robin Collum

Steadward as he goes

Sure, some of Alberta's teams did really well this weekend, but can any of them claim induction into the Canadian Sports Hall of Fame? Not without lying they can't, which means that Dr Bob Steadward is king of the Van Vliet building this week.

The former U of A professor, inducted into the Hall last Thursday, was founding president of the International Paralympic Committee and founded the Steadward Centre on campus as a fitness facility for the disabled.

Steadward has also been an officer of the Order of Canada since 1999.

Bisons Bested

One of the approximately 8 million Alberta teams on the road this weekend, the men's hockey team (5-2-1) were near the longitudinal centre of Canada, playing the Manitoba Bisons (3-3-0).

In defiance of zoological expectations, Manitoba beat the Bears 5-3 on Friday night, but the Bears proved who really belongs on top of the food chain the next evening with a 7-4 victory. Eric Hunter and Tim Krymusa put in two goals apiece that night, and Derek Ryan, Jesse Gimblett, and Brian Woolger each contributed one.

Fourth but not least

Two losses on the road probably wasn't how the soccer Bears (5-5-4) wanted to end their season, but that's just what they got. They lost 1-0 to Victoria (6-5-3) on Saturday, and UBC (6-5-3) beat them 2-1 on Sunday. The Bears only goal on the weekend came from rookie striker Brett Colvin.

On the plus side, the Bears have still managed to earn themselves the fourth and final spot in the conference finals, trailing Trinity Western, UBC, and Victoria.

Giving berth

The soccer Pandas (6-7-1), sixth in Canada West, didn't have quite as successful a season as their male counterparts, but they've made it to conference finals too, so it's almost the same in the end. They ended the season with two losses on the weekend—2-1 and 4-0 to Victoria and UBC, respectively.

Boys and Bobcats

The volleyball Bears kept their winning streak alive this weekend against the Brandon Bobcats, victorious in five sets both Friday and Saturday. The team, which was undefeated in the preseason despite facing competition from former national teamers and top NCAA schools, cemented their position at the top of the CIS charts.

What colour's that ribbon?

If October wasn't domestic abuse awareness month (way to hog the limelight, breast cancer), I'd say that the Pandas (4-0) smacked the Bobcats (0-2) women's volleyball team around this weekend. But it is, so I'll just point out that Alberta won against them in three straight sets on both Friday and Saturday night.

It was the Pandas' season opener and a good test of the defending national champion team's strength, especially considering they've lost first team All-Canadian and Player of the Year Tiffany Dodds to professional play in South Korea.

Tighty white sheets

It's spooky season, so there's probably a lot more weird underwear around than normal. Big boss Adam reminisces fondly about a pair of ghost underwear he once owned, while Conal "the Riddler" Pierse boasts grossly about his "ghost underwear," if you catch my drift. And by drift, I mean he's not wearing underwear.

A special shout-out goes to a certain former VPSL who wore pink undies to match his pirate prostitute costume and eyeliner on Saturday night. Not to name names, but his initials are "Justin Kehoe."

THE GYM BAG

Well, summer is officially over, as the Bostom Red Sox have claimed the World Series over the Colorado Rockies, meaning America's favourite pastime won't be back until April. But while the race for the pennant is typically exciting—often filled with Cinderella stories and daring comebacks—the final series was about as exciting as dancing with a narcoleptic who just drank a bottle of Nyquil.

The Red Sox swept the Rockies in four straight games, alternating between huge blowouts and boring one-run pitchers' duels. While the fact that they lost isn't a huge surprise—the Sox are a significantly better team on paper—the fact that the Rockies had won 21 of their 22 previous games to get to the World Series, only to roll over like a subservient dog when faced with Manny Ramirez's mess of hair, Curt Schillings' old-man smell, and David "Big Papi" Ortiz's big stick was unexpected.

Baseball far too often gets a bad rap for being a boring game when good stuff is happening, so when the World Series is plagued with unentertaining snooze-fests, you're not even going to be able to attract the most hardcore of sports fans looking for a reprieve from hockey and football.

So into the gym bag with the Colorado Rockies for shitting the bed, and the Boston Red Sox for not holding back, little-league style. Throw in a season's-worth of Manny Ramirez's sweaty do-rags while you're at it.

RYAN HEISE

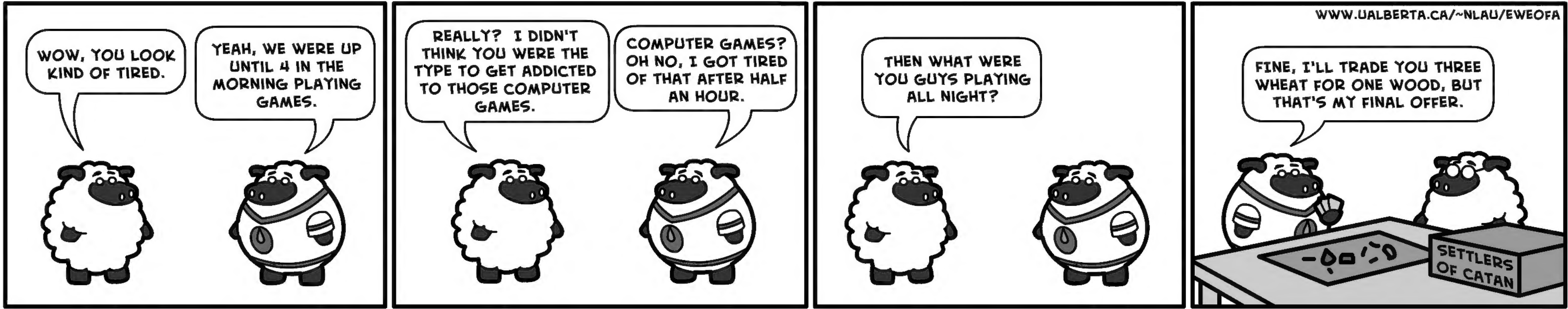
The Gym Bag is a highly irregular feature blatantly stolen from the Opinion section where a sports-related person or group who needs to be put in a smelly gym bag and beaten with a hockey stick is ridiculed in print. No beatings are actually administered.



TARASTIEGLITZ

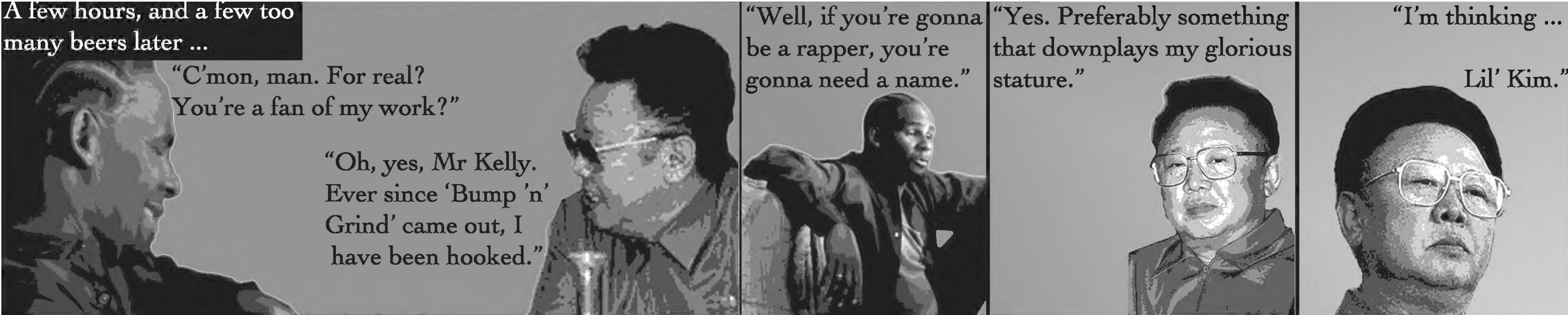
THEY LEARNED THAT TRICK FROM GEESE Alberta's cross-country squads were out in force in Hawrelak Park to compete in the Stewart Cup meet. Top Panda was Paula Findlay, while Dylan Hackenbrook was first Bear to cross the finish.

EWE OF A by Norman Lau

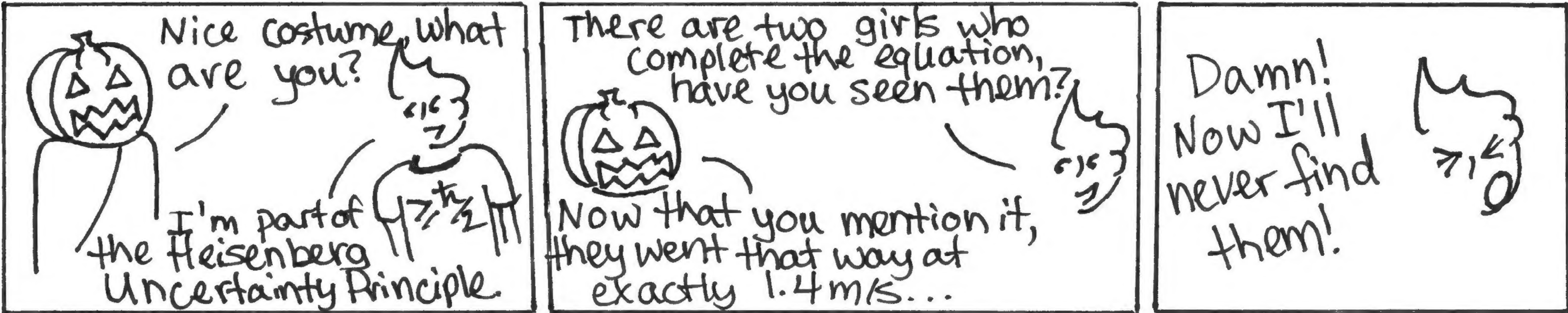


OUR DEAR LEADER by Adam Gaumont

A few hours, and a few too many beers later ...



SEXY GEEK by Ross Lockwood & Vishaal Rajani



ID & EGO by Lauren Alston



RENT-A-THUG by Jeff Martin



HIGHLY DESTRUCTIVE REPTILES by Kyle Gooding



THE GATEWAY

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PHOTO ILLUSTRATION: RYAN SHIPPELT

YOU DROPPED YOUR SAW We've dug up some campus legends in time for Halloween. The frights start on page 10.

Chair in pediatric oncology to further cancer research

CAROLINE LEE
News Writer

Northern Alberta's first research chair in pediatric oncology is set to be established by the Kids with Cancer Society and the University of Alberta's Faculty of Medicine and Dentistry—once the necessary \$3 million is raised.

The Kids with Cancer Society has taken a leadership role in developing the idea for the research chair with a commitment to endowing \$1.5 million in support of childhood cancer research, a figure that will be matched by the U of A.

Val Figliuzzi, executive director of the Kids with Cancer Society, explained that while \$500 000 has already been contributed by the foundation, the remaining \$1 million must still be raised in order to fully fund the position.

"We have a very ambitious goal in front of us. We're looking toward the community to open their hearts and help us through donations, so that we can make a difference in the lives of these children through this research chair," Figliuzzi said.

Dr Paul Grundy, the director of the Northern Alberta Children's Cancer Program and of U of A's Pediatric Hematology, Oncology, and Palliative Care, explained that the current treatments for childhood cancer lack efficiency and have side effects that can be immediate or long-term. He expanded further that the current cure rate for cancer in children is around 80 per cent—a drastic improvement from the 10–20 per cent figure 40 years ago.

"In one way, we have made a lot of

progress and are moving in the right direction. But, to a child or to their parents [with cancer], it's nowhere near good enough. So the biggest thing wrong with current treatment is that they aren't effective enough," he said.

"We have a very ambitious goal in front of us. We're looking toward the community to open their hearts and help us through donations, so that we can make a difference in the lives of these children through this research chair."

VAL FIGLIUZZI
EXECUTIVE DIRECTOR
KIDS WITH CANCER SOCIETY

Grundy explained that diagnosed children often exhibit a wide range of symptoms, as chemotherapy and radiation are designed to target actively growing cells. As a result, children often experience significant damage to their internal organs and can develop learning disabilities when treatment is specifically directed to the brains, such as for children with leukemia. Additionally, cancer treatment can actually increase the risk for developing secondary cancer.

PLEASE SEE **PEDIATRICS** ♦ PAGE 2

New research shows link between athleticism and popularity in youths

ALLISON GRAHAM
News Writer

If you were one of those kids in elementary school who thought that if you were picked last for kickball your life would be ruined, new research suggests that you might not have been too far off.

Dr Janice Causgrove Dunn from the Faculty of Physical Education and Recreation has led a study showing that children who were seen as less athletic by their peers were also seen as less popular, making them prone to loneliness and social ostracism.

U of A researchers, led by Dunn, conducted the study in the form of a "self-report measure," giving a total of 208 students from grades four to six at seven different Edmonton schools questionnaires that contained three different measures to test the children: loneliness, self-confidence, and

socio-metric status.

According to Dunn, "[the] kids who received higher athletic ability ratings from their peers [...] were the kids who received the higher peer nomination status, and they experienced less loneliness at school."

During the study, the children first rated statements that tested their loneliness by writing how much they agreed or disagreed with given statements about how many friends they had. Then, the children were each given a class list asking them to rate every child in their class (including themselves) according to athletic ability, from one (not good) to five (very good). The last test, used to measure popularity, asked the students to pick three children they would want to be in a group with on a field trip, and then to pick the three children they would least like to be in their group.

After the scores of the children were calculated, it

was found that each of the three tests confirmed the correlation between athleticism and popularity.

Dunn explained that although childhood loneliness, social status, and even physical ability in children have been studied previously, they had not been directly compared until now.

"We were interested in [asking], does not being very good at physical activity from the perspective of their peers mean that young kids actually feel lonely at school—that they perceive that the number or the quality of relationships that they have with their peers isn't what they want, and it makes them feel sad?" Dunn said, adding that it was the social aspects of physical ability in children that had yet to be presented that triggered the study.

"It's almost like it was just assumed or it made sense theoretically that these benefits would be there," she said. "But there wasn't the evidence."

Dunn explained that the study is very important in understanding how to prevent the short- and long-term effects of loneliness, such as increased risk of marijuana use, cigarette smoking, alcoholism, and depression in adolescence and adulthood.

The solution, she says, is fairly simple: encouraging those kids that excel in athletics to include the ones that do get picked last for every team sport could be the first step to more confidence and better social skills for the young outcasts. Until then, Dunn said, we can at least better understand why more physically apt children are considered more popular.

"What we speculated [...] is that kids who have at least a minimal level of athletic competence have the skills necessary to join in activities," Dunn said. "That gives them more opportunities to socialize with other kids so they develop more friendships."

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Flirty Frauen

Is dressing up as a sexy señorita culturally insensitive, or is it simply keeping in the spirit of Halloween?

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Far-off Fußballspielen

What do Germans, dancing, racism, and Rihanna have in common? Eddy Sidra talks about all of them.

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Chair said to improve future cancer research

PEDIATRICS • CONTINUED FROM PAGE 1

"The anti-cancer treatments we use actually sometimes cause cancer, which is kind of ironic. We still use them because if you don't survive your first cancer, you won't be alive to have your second cancer. Obviously, through research, we hope to have treatments that were effective without causing that sort of problem," he explained.

While research in this field is currently ongoing at the U of A, Grundy explained that the announcement of the research chair signals an expansion to include a focus on developing more efficient treatments and strategies for the children of tomorrow.

"The children who are here now always take priority," he said. "We've been successful enough that we feel that we're doing [...] enough for the children of today. Now, a new priority is perceived."

One such priority is to develop cancer treatments that not only work better and have fewer side-effects, but which also have less impact on the lives of those affected by cancer. However, Grundy also hopes the research chair will bring about innovative research in the vast fields associated with childhood cancer besides improving treatment. This includes psychosocial research to develop better strategies to help families cope



RYAN SHIPPELT

CASH FOR THE CURE Kids With Cancer Society still need to raise \$1 million.

with cancer, and research dedicated to finding prevention protocols.

"If you don't do research, tomorrow has no possibility of being better than today. But if you do research, we'll

know something more tomorrow than we know today. With this endowed chair, we hope that this will be a really focused, deliberate step to establish the ability to do much more," he said.

Unitarians sink teeth into vampire-zombie discussions

VICTOR VARGAS
Online Coordinator

On 24 October, the Unitarian Campus Ministry hosted a discussion led by local arts journalist Gilbert Bouchard titled Vampires, Zombies and Consciousness.

The Unitarian church has only recently joined the Campus Ministry and is seeking to establish a presence on campus by initiating an open house and a series of discussions, beginning with vampires and zombies. As campus Unitarian Chaplain Reverend Audrey Brooks explained, the Unitarians' open house and first talk was geared around vampires and zombies because it's a very current

topic, especially this time of year.

"Many people, for many, many years, have been sending kids out on Halloween and dressing them up in costumes of vampires and ghosts and zombies and so on, for trick-or-treating, but don't understand the concept behind it," Brooks said.

Beyond the timely aspect of Halloween being around the corner, Brooks explained that there are other motivations to discussing vampires and zombies. With so much literature and coverage on the topic of vampires, Brooks believes that these undead icons are reflecting current world issues.

"There is so much turmoil in the world and so many disasters [...] that

people are looking at archetypes of life and death, and they are trying to interpret those in creative ways," Brooks said. "Concepts of peace and war and justice and human rights are being skewed and discarded. I think that the vampire-zombie-ghost kind of world mirrors the kind of fears people have about normal becoming un-normal."

Bouchard feels that the church is uniquely positioned to host the discourse on these subjects because the religion is based on a set of principles and is open to other ideas.

"One of the reasons we can have this discussion is because Unitarians are an open-source religion. Instead of having a central text we consider a 'holy text,' we actually can apply our

faith to the world as a whole. So one of the things about having a Unitarian discussion group is we can talk about anything we want," he said.

Bouchard also added that Unitarianism isn't so much about recruiting people or projecting a specific view on vampire or zombies but to figure out why people are interested in the subject matter.

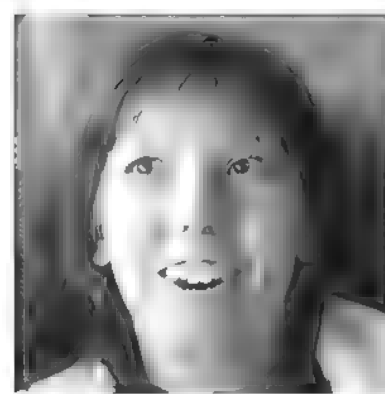
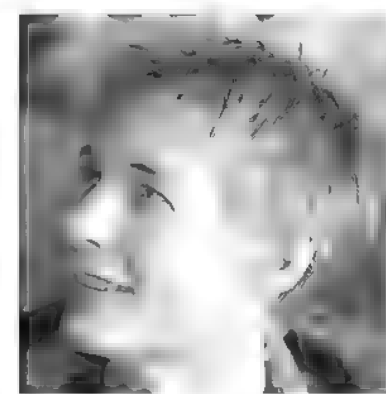
"The challenge is that we live in a society where people are fascinated with this subject matter—and it is a subject matter—that has deep philosophical, spiritual, intellectual ramifications," he said. "So the question is what does it mean for our society—what does it mean for us in a [Unitarian] group?"

STREETERS

Compiled and photographed by
Steve Smith and Mike Otto

As you may be aware, Halloween is tomorrow.

What is your dumbest Halloween story?

**Vince Jeong**
Visiting the
U of A during his
fall break**Sheetal Patel**
Science I**Michelle Hnatiuk**
Science I**Graeme Scott**
Phys Ed I

"I was always the one who wore the dumb costumes. I was always something really obscure, like a robber or something. I was the uncertain child. I don't have actual costumes, so I'd just put random stuff on, and nobody could guess what I was because I myself didn't know."

"I didn't have a costume, and we decided at the last minute to go trick or treating. I was at a friend's house, so I just wore a pair of aviators and a winter coat, and I told people that my costume was under my jacket. One guy was like, 'Oh, are you a movie star?' and I'd say 'Yeah!', and the next person would say, 'Oh, are you a pilot?' and I was like 'Sure!'."

"Trick-or-treating, me and my five friends would bet on who would slip first because it was really really icy out." ["Did someone slip?"] "Of course. It was me. There was always candy betting involved. It cost me a couple of candies to the person who bet on me. Only one [bet on me]. There were some very clumsy people in our group."

"On the pub crawl bus that I was on this weekend, there was a guy having oral sex. There was a girl giving him oral sex. It was pretty well-hidden. The girl just kind of went down, but there were 150 people on this one pub crawl bus, so people were jammed around and it was kind of obvious."

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Author profiles history of flushing

Law professor examines widespread use of water to wash away our daily waste

NATALIE CLIMENHAGA
Senior News Editor

Flushing a toilet is a commonplace activity, but according to an environmental specialist from the University of Ottawa, using water as an acceptable means of disposing our waste is a phenomenon that has always presented environmental challenges.

Tomorrow, professor Jamie Benidickson will be at the U of A to give a free lecture on his book *The Culture of Flushing*, in which he examines the evolution of toilet flushing and its ecological repercussions.

"I will essentially do a historical overview of the establishment and development of our municipal waste-water systems, with a little bit of reflection on what happens next," he said.

Benidickson, who teaches environmental law, explained that in his classes, he often discusses the process of getting a permit to dump things into waterways, and that from there, he got the initial idea for his book.

"At some point, I started to wonder, where did this idea come from in the first place, that dumping things in water was an appropriate thing to be doing, and it kind of worked backwards from that," he said.

His book compiles research looking back to the late-18th or early 19th-century and onwards. It was at that time, Benidickson explained, that using water to wash away waste really began.

"We were using the waterways to dump things before that, but this is a kind of period of when it accelerates and when we really implement it as a regular routine."

In his book, Benidickson primarily focuses on the culture of flushing as it pertains to Britain and North America. And while water as a location for waste disposal has been widespread, he stressed that its ecological consequences haven't been



PHOTO ILLUSTRATION: DAVID RIDLEY

THE LOCAL SHITRAG Did you ever think about where all that water goes?

entirely ignored.

"I was impressed by the extent to which previous generations have struggled with waste management issues," he said. "Sometimes we think the environmental movement began in the 1960s, but I was certainly—I think impressed is the right word—by the extent of effort that was going on in the past."

Benidickson believes his book will appeal to anyone interested in environmental challenges, noting that

sewage, for example, which is an everyday challenge, still requires a complex solution.

He further added that finding a better way to dispose of our personal waste requires collaboration between scientists, engineers, municipal planners, public health officials, and lawyers.

"I probably started off thinking that I was writing a legal history book," Benidickson said. "But I couldn't do it."

NEWS BRIEFS

UNIVERSITY-DEVELOPED SHOT REDUCES PNEUMONIA FATALITIES

Recent research by a team of University of Alberta doctors has discovered that patients with community-acquired pneumonia are far less likely to die or be placed in intensive care if they've received a pneumonia vaccine prior to their illness.

The study, which appeared in the 8 October issue of *Archives of Internal Medicine*, tracked 3415 patients in Capital Health over a three-year period. Of these patients, only 22 per cent had received the polysaccharide pneumococcal vaccine (PPV) before they fell ill.

What they found was that although PPV doesn't actually prevent people from contracting pneumonia, those who had been vaccinated were 40 per cent less likely to die or be put in the Intensive Care Unit (ICU). This was mostly a result of reduced ICU admission.

Dr Jennie Johnstone, one of the authors of the study and an infectious-diseases specialist at the U of A, explained this by pointing out the actual effects of the vaccine.

"Although it doesn't prevent pneumonia, PPV prevents you from getting the pneumonia bacteria in your blood stream, which is very important."

Despite the benefits, however, she

noted that regular students shouldn't worry about rushing out to get vaccinated, recommending instead that it be limited to those at a high risk of contracting pneumonia.

"The vaccine should be applied to those who meet the current criteria, such as anyone over the age of 65 or those with underlying respiratory illnesses."

—Tom Wagner, News Staff

CHANGE FOR CHILDREN HANDS OUT NEW SCHOLARSHIP

The small staff at the Edmonton-based organization Change For Children has aligned itself with the University of Alberta to create a new scholarship for graduate students in the faculty of Education.

Change For Children works to educate Albertans and support communities overseas. They also work hand-in-hand with communities in Central America and Africa on a variety of projects—all centred around human rights—including democracy-building, HIV/AIDS awareness campaigns, and cultural and environmental preservation, as well as a rural routes program that involves presentations pertaining to global issues to groups in rural Alberta.

"Global education at home is equally as important as our partnerships abroad, and that is what brought us to the exciting Global Education Graduate Award," said Shelaine Sparrow, a representative from Change For Children.

The first-ever winner of the Global

Education Graduate Award was Margarete Dajgela, a U of A student in her fifth year earning her Masters in Education in the Department of Educational Policies, specializing in cultural and international studies.

Dajgela is set to finish her studies this year or next, and spends a good portion of her time working with social justice groups, attending conferences, and spreading information concerning human rights issues.

"It was very exciting to have her as the [...] inaugural recipient of this award because she is passionate about global education," Sparrow stated. "She really seems grounded in the same principles as Change For Children, and fully understood our principles of partnership, respect, and mutual learning."

Though previously uninvolved with Change For Children, Dajgela has expressed interest in working with them in the future, citing similar philosophies and goals.

Regardless of the question of her future involvement with the group, Dajgela was thrilled to receive the scholarship, raving about the generosity and positive experiences Change For Children has implemented, from her award to their work building communities here and overseas.

Change for Children, she said, is about supporting "the idea of partnerships locally and recognizing the importance of education in this type of field."

—Sarah Scott, News Writer

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CASA drops UMSU lawsuit

Federal lobby group takes legal action against University of Manitoba and McGill student associations in response to backlogged membership fees

KSENIA PRINTS
CUP Central Bureau Chief

WINNIPEG (CUP)—The Canadian Alliance of Student Associations (CASA) has dropped its lawsuit against the University of Manitoba Students' Union (UMSU).

The lawsuit, originally filed over allegedly unpaid membership fees, was settled after the two parties reached an undisclosed financial settlement this month. However, CASA still plans to proceed with similar claims against the Students' Society of McGill University (SSMU). A preliminary hearing is expected sometime this fall.

"It is very positive that we were able to settle our dispute in an amicable way for both sides," said Zach Churchill, CASA's national director.

The agreement was the result of out-of-court negotiations between the organizations' lawyers.

Garry Sran, UMSU's president, was out of town and couldn't comment before press time. Other UMSU representatives refused to comment on the agreement.

CASA filed claims against both UMSU and SSMU in April 2007, demanding their remaining membership fees for the 2004/05 fiscal year plus compounded interest.

SSMU and UMSU were both expected to pay approximately \$40 000 for their annual membership.

CASA's claim states that UMSU paid \$12 346 of its fees around 12 May, 2004. After leaving the organization in February 2005, they were sued for the additional \$28 808. The amount of compounded interest owed wasn't disclosed.

According to CASA's constitution, the organization's fiscal year is from 1 May until 30 April, with 30 per cent of membership fees due by 1 July. The remainder is to be paid in full by October. The constitution also stipulates that a withdrawing member will not be refunded any remaining fees,



FILE PHOTO: RYAN HEISE

PAYING THE LOBBIER CASA's Zach Churchill still has one debt to collect.

and is responsible for full payment of next year's fees if the notice of withdrawal is given on or after March 15.

"We're a very small organization with a very small budget. Any amount is vital to us," Churchill said.

UMSU responded to the claim in May 2007 and suggested that if the fiscal bylaws quoted by CASA were constituted after UMSU joined, UMSU wouldn't be mandated by them; however, CASA disagreed.

"When all student unions joined CASA, they signed onto membership. Our members made all of these decisions, so UMSU would be bound by them," Churchill said.

The SSMU found themselves in a similar predicament. The students' society withdrew from CASA in October 2005 having paid \$12 000 in fees and was then sued for the remaining \$28 000. However, unlike UMSU, SSMU offered an \$8 000 settlement soon after the claim was filed, according to Max Silverman, Vice-President (External Affairs) of the SSMU.

The additional \$8 000 would have completed their payment to a half a

year's worth of fees, despite the fact that the association wasn't with CASA for six full months.

"[We] made an offer in good faith to put an end to this conflict, and they rejected it," Silverman said.

Silverman also criticized CASA's constitution.

"The second you leave an organization, you're not bound by their rules," he said. "The CASA bylaws could say the moon is purple, but it's not true in reality."

Some have alleged that the two student unions were sued only for their subsequent membership in the Canadian Federation of Students (CFS), CASA's rival organization. But Churchill denies any relevance.

"We're a flexible organization; members are allowed to join or leave as they see fit [...]. All they had to do was pay their fees."

Churchill remains hopeful an understanding can be achieved with SSMU in the future, claiming the union has not approached CASA since May.

"We're hoping they will take UMSU's leadership example," he said.

Laval anthropology students launch first attack against provincial tuition de-freeze

ERIKA MEERE
The McGill Daily

MONTREAL (CUP)—Students at Laval University took to the picket lines on 18 October, hoping to help spark a province-wide student strike against the province's tuition fee de-freeze.

The Association des Étudiantes et Étudiants en Anthropologie de l'Université Laval (AÉÉA), comprising of 265 undergraduate and graduate anthropology students at Laval University, voted to launch an immediate strike, which will be revoked on every three days via General Assembly.

"The launch of our strike is a political gesture that will send a clear message to other student associations that now is the time for action," AÉÉA secretary Moise Marcoux-Chabot said.

Last year, the provincial government announced an end to the 13-year freeze on Quebec tuition. This year, the government authorized phasing in a fee increase of \$50 per semester that will total \$500 by 2011/12.

The AÉÉA is demanding that the

Charest government immediately reinstate the provincial tuition fee freeze and move toward eliminating tuition fees entirely.

Marcoux-Chabot argued that the tuition increase will have a dramatic impact on the accessibility of education in the province.

"The launch of our strike is a political gesture that will send a clear message to other student associations that now is the time for action"

MOISE MARCOUX-CHABOT
AÉÉA SECRETARY

"Unfortunately, too many students still believe that the de-freeze represents only an additional \$50," she said.

Following the initial strike, another eight student associations, which

together account for approximately 20 000 students, had voted in favour of a general strike mandate.

To date, nine student unions—most of them representing CEGEP students—have voted against adopting a strike mandate, including the Association Générale des Étudiants du CEGEP du Vieux Montréal (AGÉCVM), which has a reputation for being one of the most militant student associations in the province.

On 1 October, Vieux Montréal students voted down a general unlimited strike mandate at a general assembly. But on 17 October, a second AGÉCVM assembly approved a mandate for a three-day strike that would take place 14–16 November.

AGÉCVM spokesperson Laurent Lévesque said that the initial strike vote came at a time when students were not convinced that there was enough momentum in the province for a strike within the larger Quebec student movement.

"It takes a lot of energy, a lot of organization to mobilize students around a strike," he said. "The support is there, but the timing was a bit rushed."

Boo for stopping the UNICEF box

COSTUMED DEVILS, WITCHES, AND NINJA TURTLES will be going door to door for copious amounts of candy tomorrow night. But for the second year in a row, that's all they'll be looking for, because once again, there's no orange UNICEF trick-or-treat boxes to be had. It's a shame, too, for with the box comes a valuable resource for third-world children—and a lesson for first-world children in helping the less fortunate.

The Trick-or-Treat box program was first given the green light more than 50 years ago and during its lifetime collected millions of dollars for children in need across the globe. It was ended for a number of reasons: schools were frowning on the immense task of sorting out all of the coins collected, and safety concerns developed over children going around on Halloween with money around their necks. There was further disapproval, too, from certain right-leaning households who disagreed with UNICEF's pro-choice stance, as well as the fact that some saw the trick-or-treating with the boxes as begging.

To equate it to panhandling seems wrong, however. Deciding whether or not to donate spare change to box-wielding children isn't exactly a high-pressure situation: the kids ask, you say yes or no, and they smile anyways because you just gave them some candy that they hope wasn't something healthy like a granola bar. Labelling kids with UNICEF boxes as beggars is inane: they're raising money for children who can't even fathom the idea of eating three square meals a day, let alone being given free candy.

These safety concerns seem overblown, too: most children who tout the UNICEF boxes aren't going to end up with more than a few dollars at best. Even then, it'll be in pennies, nickels, and dimes—not really worth the trouble. Yes, there are some people out there who might try and swipe some poor kid's UNICEF box, but if they weren't after the box, they'd still want to snag the bag of candy.

That plays into the general paranoia that's building around Halloween; the more that children are allowed to roam free and get candy, the more likely it is that some unknown horror—poisoned candy, apples filled with razor blades, or bullies—will occur. And while there's always going to be a few chumps screwing around on Halloween, they'll be there with or without the UNICEF boxes. There's no extra risk in collecting charity at the same time as cherry blasters.

UNICEF has set up a few new programs in place of the Trick-or-Treat boxes, including longer fundraisers in October, but it's doubtful that they'll be anywhere near as effective. People are less likely to give if they have to leave the house to do so—it's easier to be charitable if the charity comes to you.

It just seems like such a waste to have given up on a tradition that's generated so much money since its inception. It might've been a hassle to sort out in the aftermath, but the cause was one worth trick-or-treating over—that is, children who will likely never get the chance to do the same.

PAUL BLINOV
Arts & Entertainment Editor

Strike won't do Jacques

IT SHOULDN'T SURPRISE ANYONE THAT ROUGHLY 20 000 Quebec postsecondary students are protesting planned tuition increases—it's how they're programmed. Still, while marching through the streets of Montreal does send an important message, in this case, they're going about it all wrong. After 13 years of frozen tuition, Quebec has the lowest average tuition in the country by a very wide margin—\$2025, \$608 lower than Newfoundland and Labrador—and really has nothing to complain about. Still, striking in order to send a message isn't going to do much. After all, they're still paying their institutions' fees, and the only people hurt by the missed class time are those students with the picket signs. Tuition is never going to be free in this country, and groups that try to fight to make it so are deluded into thinking it will work.

PAUL OWEN
Managing Editor



CONALPIERSE

LETTERS

Pumpkin-crushing had a point

Poverty doesn't have four wheels or a steering wheel, and it certainly wasn't manufactured by a North American automobile company. While we're on it, it's very unlikely one (or even several) oversized pumpkins will eliminate the lack of opportunity for the 1.2 billion currently living in extreme poverty. What, then, was the point of Engineers Without Borders dropping a 250kg pumpkin onto a van last Wednesday?

This question mirrors the interrogations I've received this week from multiple parties. I've also been asked why we would be so willing to waste a huge pumpkin and a van, especially when one of the points we're protesting is world hunger?

To reiterate what we said on Wednesday, the pumpkin was grown for competition and was not fit for consumption. Had it not been used in our event, it would've been left to rot—and it was rotting when we picked it up. The van was well beyond its drivable life—as could be seen by the missing engine—and the van was bought by a scrap metal yard just as it was to be bought if there had been no pumpkin dropped on it.

So, then, why was it done? I'll be the first to admit that our message on Wednesday was not incredibly deep, but then again, it wasn't supposed to be. We were trying to do two things: first, to point out that there are four easy things anyone can do today to start fighting poverty, today. Research

0.7 per cent and the Millennium Development Goals, buy fair trade coffee, write or visit your MP, or join a social justice group meeting. Secondly, we wanted to get as many people as possible thinking about poverty—if only for a short time.

Of the thousand people at the event itself—and the tens of thousands more who caught it in newspapers and on television—many will give the Make Poverty History campaign a second thought this year. Guaranteed we reached more people than we would have by setting up a booth in CAB.

So what was the point? Well I'm glad you asked; by asking you've told me that, even for part of your day, you were thinking about poverty and those around the world afflicted by it, and that was the whole point.

TONY HANCOCK
VP External
Engineers Without Borders

On the field of bullshit

Following an all-candidates' meeting during the recent Ontario provincial election, I had the privilege to discuss the fact that "bullshit" has become a respectable academic field of study with some journalism students.

If one uses Google scholar to search for "on bullshit," one is rewarded 5590 hits of what should be mainly the academic peer-reviewed literature on the subject.

While the revival of studies on bullshit is generally credited to the phenomenal success of Princeton University eminent philosophy professor Harry Frankfurt's 2005 book simply entitled *On Bullshit*, this author

is of the opinion that Neil Postman's paper entitled "Bullshit and the Art of Crap-Detection" should be the first reference any student should read. Postman made the following point: "As I see it, the best things schools can do for kids is to help them learn how to distinguish useful talk from bullshit."

A little later he continues: "every day in almost every way, people are exposed to more bullshit than it is healthy for them to endure." It was left to Frankfurt to proclaim that "one of the most salient features of our culture is that there is so much bullshit"; however, the purpose of this submission is to draw to the attention of students that the rapidly expanding academic literature on bullshit has something of interest for them.

GW "BILL" RIEDEL
Alumnus

Editor's note: to read the full version of this letter, including suggested reading in the field of bullshit, go to www.thegatewayonline.ca/letters.

Letters to the editor should be sent to letters@gateway.ualberta.ca (no attachments, please).

The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libellous or otherwise hateful in nature—and depending on how we're feeling, letters about your cat. The Gateway also reserves the right to publish letters online.

Letters to the editor should be no longer than 350 words, and should include the author's name, program, year of study and student identification number to be considered for publication.

LETTERS FROM THE ARCHIVES

You can't change the past without a time machine, so stop whining about it

Instead of Peter Moore wasting his time on an issue that can't be changed—and that happened 500 years ago—he should write an article on something that's happening in the '90s, such as the Kurds' mistreatment or the blacks in South Africa.

In your article ("1492: Welcome to America," 8 October, 1992), you said that "the Spaniards were not the only ones seeking gold in the new world." For the record, Christopher Columbus was Italian. Mr Moore should also be aware of the fact that Canada doesn't celebrate Columbus Day, we celebrate Thanksgiving Day, which was a dinner between the pilgrims and the Indians, thanking the Lord for the harvest.

ISABEL MOLINA
29 October, 1992

From the Archives is a semi-regular feature where the Gateway runs historical letters that we feel are of particular importance—or are just really hilarious. In this case, it makes you wonder about where the hell the Canadian Thanksgiving actually comes from. Did they ever address that in elementary school? I don't think so.

Sexy Halloween costumes: poor taste or just plain fun?

Scandalous outfits degrade women and are culturally insensitive



MEGAN
CLEAVELEY

point

Every year at Halloween, someone makes the astute observation that women often dress provocatively. Some even say that Halloween is just an excuse for ladies to dress up like the sluts they are, and with the available costume options out there, it's not a hard thing to do.

A perusal of women's costumes reveals costumes like sexy firefighter, sexy cop, sexy pirate, sexy French maid, sexy superhero, and even sexy Hermione Granger. While sexualizing everything in order to make it a costume for women is more than slightly disconcerting—especially those of children's characters—far more alarming are the costumes that depict racial stereotypes.

Geisha, Indian princess, señorita, Eskimo, and belly dancer are all costumes that demean the cultures they're supposed to represent, and the fact that it's normally Caucasian women wearing them makes it worse.

A woman wearing a faux suede bikini with a beaded fringe and feathers in her hair isn't an accurate representation of a Native American woman. Wearing nothing more than a bikini for Halloween is problematic for several reasons—after all, this is Alberta in October—but even more so when another culture is appropriated in the process.

Asian women often have to deal with the stereotype that in order to be attractive and properly feminine, they must be docile, passive, timid sex objects. Geisha costumes do nothing

but reinforce those ideas. Likewise with sexy señorita costumes, which play off the idea that Latina women are hyper-sexualized.

Dressing up in blackface or as a member of the KKK for Halloween is something that most recognize as inappropriate, but it seems that when it comes to insulting other cultures, we turn a blind eye. And it's usually white women who wear these costumes. The pictures on the front of the packages almost always show buxom blondes with blue eyes in the costume in question.

Sexualizing women in a vulgar way is something that we should all be insulted by, regardless of our gender or racial identity. But while sexy costumes seem to be here to stay, the least we can do is try to eradicate those that are offensive to other cultures, whether they're sexy or not.

Wearing nothing more than a bikini for Halloween is problematic for several reasons—after all, this is Alberta in October—but even more so when another culture is appropriated in the process.

Furthermore, costumes that offer prepackaged sexiness are severely lacking in imagination and overpriced for what you actually get. I'd much rather wear a costume that I've put together myself from trips to the thrift store than a flimsy piece of nylon that barely covers me. Not only will I feel more comfortable, but I won't have to worry about offending anyone. And that way, everyone will have a great night.

'Boo'bies are part of the spectacle and aren't intended to offend



CONAL
PIERSE

counterpoint

Personally, I'm a big fan of the Halloween season, because I get to enjoy delicious candy while dressed as the Riddler without being judged. Any other time of the year, such behaviour would garner strange looks, but as October dies, you get diplomatic immunity from social suicide—though you still can't run down someone in your car and get away with it.

A scantily clad girl claiming to be a firefighter is no more inappropriate than someone dressed as an aborted fetus, a mime, or Bin Laden who's throwing sugar from a bag labeled "anthrax."

While the way we celebrate Halloween might lower us as a species, the fact remains that it's a farcical event that the majority of us partake in. Simply put, Halloween's a case where debauchery is acceptable, because everybody's doing it. It doesn't matter who's dressing as what, because by this age, it should be understood that said person is just playing make-believe. As a child, you wouldn't shout at the TV when Mr Dressup put on a bird costume and claim that he's not an animal, and the same rules should apply to everyone's choice of costume.

There's no difference between a skinny guy in a fat suit and a white girl dressed as Princess Jasmine.

A scantily clad girl claiming to be a geisha is no more inappropriate than someone dressed as an aborted fetus, a mime, or Bin Laden who's throwing sugar from a bag labeled "anthrax." Sure, if the majority of costumes that women wear on Halloween weren't sexy and provocative, I would agree that these costumes reinforce stereotypes, or that they're culturally insensitive. But this isn't a chicken-egg argument; sexy most definitely comes first, like a cheetah strapped to a jet engine. And while the general view that women's costumes should be as revealing as possible is disconcerting in itself, the default mode being sexy is also due to laziness on the individual's part.

If you compare Halloween costumes to other creative endeavours—such as illustrated junior high title pages—you'll see that they follow the same trends. There are those individuals who truly make an effort to generate a work of art that really says "we are learning about thermodynamics," those who take a very generic approach and hope that they'll get bonus points for large bubble lettering, and finally the people who just don't give a shit. Likewise with costumes, some people make an effort and have impressive results, while others simply rely on gimmicks—that being sultry costumes for women and generic, mildly offensive costumes like zombie Steve Irwin for men.

Sure, when taken out of context, many Halloween costumes could be construed as offensive. But a sexy Inuit doesn't stand out from the political correct crowd because it gets lost in the sea of skin. And if we start judging costumes and expecting this night to be politically correct, all we'll be left with is candy, and that's not as sweet as it sounds.

SELECTION COMMITTEE FOR DEAN OF THE FACULTY OF NURSING

An advisory Selection Committee has been established in accordance with University regulations to begin the search for a new Dean.

At this point in its deliberations, the Selection Committee needs your opinions on the leadership needs of the Faculty in the years ahead and any other key issues. Individuals are urged to contact members of the Committee, or write to me as Chair, to express your views on priorities of the Faculty, current issues, and the future direction of the Faculty. All feedback may be shared with the Selection Committee. In order to facilitate the committee's work, please submit your comments by November 9, 2007.

In addition, individuals who may wish to stand as a candidate are invited to apply. Individuals may also nominate others who they feel would be suitable candidates.

The selection of a Dean is vital to the success of the Faculty. I would therefore ask you all to take the time, even at this hectic point in the academic year, to give some thought to the future of your Faculty.

Your views are important to us and will be solicited again later in the process with an opportunity, at that time, to meet and question our final short-listed candidates at public forums. Thank you for your assistance.

Please forward your comments to the address below or to any member of the Dean Selection Committee (contact information below):

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Carl G. Amrhein
Provost and Vice-President (Academic)
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Laverne Smith		laverne@lavernesmith.com
(Consultant, Laverne Smith & Associates Inc.)		

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- Mike Percy (Dean, School of Business)
- Ian Urquhart (Professor, Department of Political Science)





PHOTO ILLUSTRATION: MIKE OTTO

MY TEEF HURT! Tampered candy has been a fear for years, but when's the last time someone got a treat like this?

Taking tricks out of Halloween means less treats for children



JONN
KMECH

“Coming home totally plastered from a Halloween party helps teach kids valuable lessons about why only responsible adults should wield paring knives while carving jack-o-lanterns and about the potential dangers associated with lighting candles after you’ve spilt Sambuca all over your chest and groin.”

Every Halloween, every news outlet produces a list of safety tips that kids should follow to have a fun and productive candy-collecting night. Now, safety is no laughing matter, but with things like X-rays to scan candy for razor blades offered at hospitals or wearing hypoallergenic face paint instead of masks, our paranoid hypochondriac society has taken all of the enjoyment and spontaneity out of Halloween.

I can’t believe some of the terrible advice that’s handed out these days. For example, kids are instructed not to go inside the houses or cars of strangers. How else would those munchkins ever discover if there actually was really awesome candy or video games in there like they were promised by that charming gentleman with the lazy eye and greasy hair? Joyful romps like Halloween should allow kids to express their imagination, and if they want to do so by playing every single Xbox game ever made inside a rusty white van, they should be free to explore.

The entire art of costume construction has also been hampered by these draconian safety regulations. Forcing kids to wear reflectors or bright costumes only serves to alert any malevolent hoodlum with rudimentary flashlight skills to a child’s presence. Those little ghosts and goblins should wear the darkest, spookiest costumes possible so as not to make themselves visible to criminals

or passing motorists—most of whom are already drunk anyways and could mistake little Billy’s reflectors for the headlights of an oncoming car that wants to play chicken.

As well, toy manufacturers make rubber masks with tiny eyeholes with a purpose in mind. If all kids wore hypoallergenic cosmetics, there wouldn’t be any valid reason for adults to leave hoses, rakes, chunks of driftwood, and grass-covered, four-foot-deep holes on their lawn. These companies have a vested interest in physical comedy, and this should be appreciated—if only for the fulfillment as we imagine the joy and surprise erupting on those children’s cherubic faces as they stumble about frantically while the earth beneath their feet mercilessly gives way.

Urban legends of kids receiving candy apples with razor blades or baked goods laced with cyanide result in the egregious waste of many delicious, unwrapped food items every year by concerned parents. Fun-loving adults can remedy this by checking their children’s open treats vigilantly through the use of a neighborhood kid to taste the goodies first. What worked for the royals should be good enough for your family. On the offhand chance that the Johnson boy remarks that the bitter almonds in the Oreo cookie he’s testing are disgusting, then collapses, you should take note: your younger children could have fatal

nut allergies just like him. If not, it would be wise to at least wash the cookie off before allowing your child to eat it.

Of course, the best way to show children what not to do during Halloween is to lead by example. Coming home totally plastered from a Halloween party helps teach kids valuable lessons about why only responsible adults should wield paring knives while carving jack-o-lanterns, and adults about the potential dangers associated with lighting candles after you’ve spilt Sambuca all over your chest and groin.

If you don’t have your own kids, you can still be a safety role model this Halloween by renting children—or, as the laymen call it, “babysitting.” Scores of parents go out for Halloween, leaving many youngsters who need a Big Brother or Sister for safe trick-or-treating. This is an excellent opportunity for young adults to act as trustworthy companions who enjoy receiving their own pillowcases full of candy with minimal personal effort. It’s all about that special feeling you get when the difference you’ve made in a child’s life also nets you a delicious milk-chocolate mustache.

Still, the most effective approach to ensure child safety at Halloween is to keep them all under house arrest in an environment devoid of gaiety or pranks. One can never be too careful these days.

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HAVE YOU HEARD OF IT?

Wretched Remakes

A PANEL REVIEW BUFFET BY PAUL BLINOV, MIKE KENDRICK, SCOTT LILWALL, AND RAMIN OSTAD

H

ollywood has recently added a new word to its favorite vocabulary: remake. It's a commonly accepted fact that the producers have simply run out of ideas. But the lucrative methods that the industry bigwigs are using to pack theatres and break box office records today are causing the market to be flooded with unnecessary sequels and "reimaginings" of classic favorites. No genre is safe from the wrath of directors who would destroy our childhood by making the stars of today play dress-up as

their heroes from generations past.

But fear not, dear readers: a skilled panel of *Gateway* horror film connoisseurs have endured gruelling hours and sat through some of the worst of the bunch, so that we may preserve your eyes and delicate sensibilities from the true horrors of Hollywood. Here, we bring you just a sample of what you can expect should you wish to subject yourself to the masochistic lashes of the horror movie remake.

BLACK CHRISTMAS (2006)



Many horror movie nuts celebrate 1978's *Halloween* as the birth the modern slasher flick, originating many of the conventions that have since become clichés. However, the true aficionado knows that the lesser-known Canadian creation *Black Christmas* first pioneered such staples as the killer POV and the threatening phone call coming from inside the house.

Given its impressive roots, the dismal *Black Christmas* remake seems even more horrible that it would as a stand-alone slasher crap-fest. The sorority girls that provide the fodder for the film's deranged killer don't even count as stereotypes. They're more based around single character traits: the drunk one, the shy one, the narcissistic one. Really, it feels more like *Teen Girl Squad: The Later Years*. Andrea Martin's not older than the other girls—she's just the ugly one.

There's not much else to it, unfortunately. A number of stock Greek girls are stalked by a stock killer and done away with in gory but obvious deaths. It all leads to a predictable "twist" at the end—and the predictable return of the killer.

THE WICKER MAN (2006)



The original 1973 *Wicker Man* is a landmark in the thriller genre. It's slow-paced, disturbing, and contains one hell of a shocking ending—all without having to soak the audience in gallons of gore and guts. The 2006 remake starring Nicolas Cage, however, takes a slightly different approach. It's certainly slow-paced, but the only disturbing part about the film is that the writer and casting director still have jobs.

Probably the biggest knock against the film is the liberal use of "creative license" to reimagine what *The Wicker Man* is all about. The 2006 edition trades religious conflict for misogynistic, he-man women-hating, and Edward Woodward's determined, virginal British inspector for Cage's asshole Californian patrolman. Instead of suspense and disturbing imagery, we get an hour of wooden characters and intense boredom. In place of a deeply unsettling conclusion, we're treated to Nicholas Cage running around in a bear suit, punching women. That's what our beloved cult classic has been reduced to: sexist *Ursidae* pugilism.

In the span of this cheesy remake, Cage almost falls off a two-story barn, gets attacked by a stack of lumber, and whacks a beehive with a bike. He's a bigger threat to himself than anything this island of misfit actresses can throw at him. If you absolutely feel the need to rent this film, at the very least watch the extended version, so you'll get the sick pleasure of watching Cage get his legs broken and strapped into the "bee helmet." You owe it to yourself.

HOUSE OF WAX (2005)



House of Wax is a remake of the 1953 movie of the same name, which is itself a remake of the 1933 *Mystery at the Wax Museum*. It's like one of those comic strips where someone clones a clone, and it ends up missing the frontal lobe. With an all-star cast of Paris Hilton, Jack Bauer's daughter, an Eminem knock-off, Pete Wentz's prettier little brother, and a token black guy, it's hard to see how this film could be anything but a success.

Maybe the movie is aimed at a different target audience, but it seems to market the message that every group of 20-somethings is supposed to go camping in the middle of an overgrown field and drink cheap beer while telling bad jokes and listening to generic nu-metal. Of course, this is only the catalyst to a typical setup involving their meeting a creepy hillbilly stranger with a lazy eye and a slack-jawed grin. Granted, the stranger

himself is only a catalyst to introduce the rest of the awful plot, at which point he's conveniently forgotten about until the end of the film, when—oops! Maybe he's the killer after all ... God, please don't let there be a sequel to this tripe.

Also, for a movie about a crazy wax museum of death, a lot of the plot takes place outside, and wax doesn't play a large part in any of the deaths. That's disappointing. And the wax museum itself is made out of wax? How does that even come close to meeting building codes?

Giving credit where it's due, the film does make a few attempts at thought-provoking symbolic metaphors. Unfortunately, most of the references fall short of the efforts made by an eleventh-grade English class. Using *What Ever Happened to Baby Jane* as an allegory doesn't give your movie "cred." In fact, the irony is lost on everyone in this film, including the director.

Much like the countless other films that have tried to pay homage to the originals, *House of Wax* falls offensively short of the mark. The original had Vincent Price. The remake has Paris Hilton. We'll count this one as a win for the '50s.

TEXAS CHAINSAW MASSACRE (2003)



This remake is a perfect example of why it's not always a good idea to remain "faithful to the original" in a few select categories. The reason the original *Texas Chainsaw Massacre* was such a success in the slasher genre is because of what it introduced. When the remake tries to recreate these firsts, it ends up as a chain of tired clichés that have all become overdone in the genre. What's worse, when it doesn't try to recreate, it lacks everything that the original did right. The attempt to replace disturbing imagery, fresh camera angles, and a minimalist score with gore and Jessica Biel's breasts just gets old after a while.

When it felt like this movie couldn't do much else wrong, they actually went ahead and decided to try some *new* stuff, too. How many times are we going to see the zoomed camera angle through the gunshot wound and out the back window?

It was striking the first time. Annoying the second. Tired the third. How can a movie about a giant man killing people with a chainsaw and wearing their faces be this fucking boring? How is that possible? By the middle of the film, the action had become so dry that Paul actually got up and went home. Don't waste your time, friends.

HOUSE ON HAUNTED HILL (1999)



As far as Vincent Price tribute remakes go, *House on Haunted Hill* is probably the least offensive of the bunch. That's not to say that it's a good movie: if there's something less chastising to be said about it, though, it's tolerable at best.

Yet, it suffers from so many of the same knocks as every other contender in the category do. There's the modernized score containing at least one song from a dark metal rocker—in this case, Marilyn Manson himself. There's the bad CGI effects that attempt to update the look of the old-school smoke and mirrors effects but end up looking like an awkward copicat attempt by a blind Tim Burton-admirer. Worst of all, there's the cast composed half of no-name throwaways and half of big names that raise the question what they were even thinking signing up for the project.

Geoffrey Rush leads the pack playing the Vincent Price clone and owner of the haunted house. It's hard to see how he managed to salvage his career enough to land a role in *Pirates of the Caribbean*. Actually, a lot of these people are pretty good actors; how the hell did they end up here?

Meanwhile, Chris Kattan is cast as Jeff Goldblum playing Dr. Ian Malcolm playing Chris Kattan. He can't quite decide what direction he wants to take his cautious and neurotic character, a move that ultimately makes his abrupt kill-scene all the more relieving. Through the movie, he's all like, "The house is alive!" and everyone else is like, "Nuh-uh," and he's all like "Uh-HUH." Then they die, and we're left to contemplate why we wasted more than an hour watching this.